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The book is the expression of a personality filled with enthusiasm for healthy beauty and mellowness of culture. The author reveres good literature as a source of inspiration and joy, and is convinced that the study of it must not stop at collecting facts; yet he is free from any tendency to exaggeration and from even the slightest taint of phraseology. His point of view is best reflected in the essay entitled "Die Aufgaben der Litteraturgeschichte." Here the comparative study of literature is shown to be the only method which leads to a complete understanding of any one literature or any one great literary phenomenon.

It is rare to find a scholar of Prof. Biese's recognized soundness capable of such freshness of enthusiasm and directness of enjoyment. If ever he errs, it is in casting too much opprobrium on our own age, or rather in not mentioning with sufficient respect the spirit and the artistic efforts of our own times. Our century certainly is "nervous," tends to hysteria, lacks repose, yet it is maturer than any preceding one, and in spite of its "lack of imagination," has produced truly great artists: in music, Brahms and Wagner; in poetry, Browning and Tennyson; in painting, Corot and Millet. More than one teacher has discovered that respect and admiration for the present (sufficiently held in check by criticism) is the necessary basis for a virile and energetic culture. Ever since the days of humanism, classical scholars have tended to overlook this fact.

The book contains many fruitful ideas on literature and on the methods of literary interpretation, for the author has an exalted conception of the duties of a teacher of literature.

We hope the essays will find their way into the possession of many teachers, and particularly of college instructors in this country. There is with us now a wave in the direction indicated by Biese, and his book cannot help encouraging the best aims of high-minded pedagogues.

CAMILLO VON KLENZE.

University of Chicago.

THE GOUIN METHOD.

Die Methode Gouin, oder das Serien-System in Theorie und Praxis, auf Grund eines Lehrerbildungskursus, eigener sowie fremder Lehrversuche und Wahrnehmungen an öffentlichen Unterrichtsanstalten unter Berücksichtigung der bisher vorliegenden Gouin-Litteratur dargestellt von Dr. R. KRON, kaiserl. Oberlehrer. Zweite, ergänzte Auflage. Marburg, N. G. Elwert, 1900.

A STRIKING witness to the interest taken by up-to-date German pedagogues in all that pertains to modern language teaching is the appearance of a second edition of Dr. R. Kron's work on *Die Methode Gouin*. The first edition, which came out five years ago, was a reprint of several articles recently published in *Die neueren Sprachen*. The present volume, a book of nearly two hundred pages, brings the literature of the subject down to the current year, but is otherwise substantially unchanged. We have, first, a long discussion of the underlying principles of the system; then a few sample lessons printed in full, followed by a description of the actual workings of the method in the various countries where it has been tried; and, lastly, a biographical and bibliographical appendix. Dr. Kron's attitude toward the *Serien-System* is that of an enthusiastic but intelligent admirer. It is worthy of note that he prefers the original Gouin to the "improved" version of Bétis and Swan.

The important question, "unter welchen Bedingungen kann die Methode Gouin in öffentlichen deutsche Schulen Eingang finden," is dismissed in a few lines, beginning rather discouragingly with the words: "Hierzu bedarf es in erster Linie einer Abänderung der Lehrpläne und Prüfungsvorschriften." A still greater change in the course of study would be necessary to give the "series" a fair trial in this country. Indeed, the most promising field for the system is, I think, to be found in the public schools of Japan, where, I am informed, English is pursued as a prescribed study about six hours a week for eight years, and the educational authorities are now in search of a method. If Gouin's idea should

find acceptance with our wide-awake trans-Pacific neighbors, we might look for a conclusive test of its practicability.

C. H. GRANDGENT.

Harvard University.

GERMAN LITERATURE.

Hermann Sudermann's Frau Sorge. With Introduction and Notes by GUSTAV GRÜNER, Professor in Yale University. Henry Holt and Company, New York, 1900. xvii+268 pp.

THE growing interest in contemporary German literature makes an edition of Sudermann's *Frau Sorge* a welcome addition to our stock of German text-books. *Frau Sorge* is not only Sudermann's best novel, but one of the very best and purest specimens of German fiction that have appeared during the last fifteen years. The editor's work has been very careful. The introduction gives a brief account of Sudermann's life and works. It does not discuss the literary conditions of Germany previous to the "modern" movement. The editor speaks of this movement as

"those years of ferment and revolution in literature which the Germans, with their passion for literary analogies and their excessive self-consciousness and consequent exaggeration, like to call the 'Modern Storm and Stress'" (p. viii).

Such a statement without a discussion of the ideas contained in the phrase "Modern Storm and Stress" seems to me misleading and unjust. The new literary movement in Germany presents undeniable and striking parallels to the Storm and Stress of the eighteenth century, but there are very few Germans, outside of a few enthusiasts, who would attribute to this movement the same profound and permanent influence as was exercised by the Storm and Stress of the eighteenth century. Litzmann's discussion of this movement (*Das deutsche Drama, Neunte Vorlesung*) and Ad. Stern's note of warning (*Jahresbericht f. d. neuere Litteratur*, 1896, iv, 1^a, 7-12), to mention only two Germans, are certainly far

removed from any "excessive self-consciousness and consequent exaggeration."

In the text the editor omits the episode in which Paul compels the two Erdmann brothers to marry the twins. This is a case of legitimate cutting down. Neither the plot nor the development of the principal characters are seriously affected by the omission. The advantage for the class-room, on the other hand, is obvious.

The editor's purpose is "to facilitate rapid, though idiomatic, translation." His notes are therefore brief; at times, perhaps, too brief, but accurate and to the point. The translations given do justice to the original and are, at the same time, idiomatic. English colloquialisms are sometimes cited to bring out the meaning of an expression more effectively. The particles, that *crux* of all students of German, receive special attention. The editor sometimes explains a rare word by some well-known synonym, a very good practice in teaching German; but as there are few words altogether synonymous, this has to be done with great care. P. 2, l. 15, *dreinschaute* = *aussah* is not strictly correct. While it may do for that particular passage it does not apply to the other passages cited: p. 70, l. 9; p. 117, l. 1. *Dreinschauen* is used there of inanimate objects, it represents them almost as personified. To substitute *aussehen* would deprive the two passages of all poetic charm. P. 45, l. 22, *verängstigt* does not stand for *geängstigt*, cf. p. 100, l. 2. There are a few other points that have escaped the editor: p. 1, l. 18, *Hangen und Bangen* is not strictly speaking an alliterative phrase. P. 100, l. 6, *Manufacturisten* is singular; it denotes a dealer in *Manufakturwaren*, that is, textile goods, especially cloth; the connection, too, points to a dealer in cloth. P. 211, l. 18, *Königsberg* is the capital of the province of East-Prussia. The province of Prussia ceased to exist in 1878, when it was divided into the two provinces of East-Prussia and West-Prussia. The book is well gotten up and contains a good portrait of Sudermann.

JOHN A. WALZ.

Western Reserve University.